

310. 3 parts 215
Handel's
POSTHUMOUS TRIOS

for a

VIOLIN, TENOR & VIOLONCELLO,

or
1. Set

Price 7/6.

*(N.B. These Sonatas were arranged from Handel's Songs
by Order of Sir William Hamilton His Majesty's Envoy Ex-
traordinary & Plenipotentiary at the Court of Naples.)*

BY

LORENZO MOSER.

a celebrated Professor of Music at Naples;

(and are now Published by permission of his Excellency.)

L O N D O N

Printed & Sold by J. Bland at his Music Warehouse N^o 45 Holborn.

Where may be had

2 other sets of Posthumous Trios and a great Variety of his other Works.

VIOLINO

Why does the God of Israel Sleep.

Samfon

DIVERTIMENTO
I

Violino musical score for "Why does the God of Israel Sleep." by Samfon. The score is in G major, 2/4 time, and consists of 12 staves. It features various musical notations including notes, rests, and dynamic markings.

Key markings and features:

- Tempo/Character:** All.^o (Allegro)
- Dynamic Markings:** Dol. (Dolce), f (forte), sf (sforzando), and various hairpins.
- Articulation:** Numerous accents (acc.) and slurs.
- Rehearsal Markers:** Numbers 1 and 2 are placed above certain measures.
- Staff 1:** Starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure is marked "All.^o".
- Staff 2:** Features a "Dol." marking and a hairpin.
- Staff 3:** Features a "Dol." marking and a hairpin.
- Staff 4:** Features a "Dol." marking and a hairpin.
- Staff 5:** Features a "Dol." marking and a hairpin.
- Staff 6:** Features a "Dol." marking and a hairpin.
- Staff 7:** Features a "Dol." marking and a hairpin.
- Staff 8:** Features a "Dol." marking and a hairpin.
- Staff 9:** Features a "Dol." marking and a hairpin.
- Staff 10:** Features a "Dol." marking and a hairpin.
- Staff 11:** Features a "Dol." marking and a hairpin.
- Staff 12:** Features a "Dol." marking and a hairpin.

VIOLINO

3

A page of a musical score for Violino, page 3. The score is written on ten staves in G major (one sharp) and 4/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *Dol.* (dolce), and *dol.sfor.* (dolce sforzando) are used throughout. There are also markings for *for. afs.* (forzando assai forte) at the bottom left. The page is numbered '3' in the top right corner. The notation includes many slurs and accents, indicating phrasing and emphasis. The paper shows signs of age, with some staining and wear.

4

Come divine inspirer VIOLINO

Joseph

Largo

Violino score for Joseph, Largo section. The music is written in G major (one sharp) and common time (C). It consists of 11 staves of music. The tempo is marked 'Largo'. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by flowing, melodic lines with some ornamentation. The first staff ends with a fermata. The second staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The third staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The fourth staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The fifth staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The sixth staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The seventh staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The eighth staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The ninth staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The tenth staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style. The eleventh staff begins with a treble clef and a key signature of one sharp (F#). The music continues with a similar melodic style.

Dol.

Dol.

Dol.

Dol.

Dol.

Dol.

Dol.

Dol.

Dol.

Dol.

Dol.

There from Mortal cares retiring

Semele

Allegro

Violino score for Semele, Allegro section. The music is written in G major (one sharp) and 3/8 time. It consists of 1 staff of music. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a more rhythmic, dance-like quality compared to the Largo section. The first staff ends with a fermata.

Dol.

2

f

VIOLINO

5

A page of a musical score for Violino, page 5. The score is written on ten staves in G major (one sharp) and 2/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *Dol.* (dolce). Fingerings are indicated by numbers 1, 2, 3, and 4. The score concludes with a double bar line. There are some handwritten annotations in blue ink, including "Maggio" and "Tempo primo".

4 3 Dol.

f Dol. *f*

Dol. *f*

2 *f*

Dol.

f Dol.

2 1 Dol.

2 1 Dol.

2 1 Dol.

1 Dol. *h*

2 1 Dol.

1 *h* Dol. *h*

Maggio

Tempo primo

2

VIOLINO

Myself I shall adore

Semele

DIVERTIMENTO II

Allegro moderato

DIVERTIMENTO
II

Allegro moderato

The musical score is written for a single melodic line, likely for a violin or flute. It consists of 12 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics range from 'Dol.' (dolce) to 'f' (forte) and 'f. ass.' (fortissimo). There are also markings for 'poco f.' and 'p^o for.' (poco forzando). The score features several trills, indicated by 'tr' above notes. There are also some markings that appear to be 'h' or 'hr' above notes. The piece concludes with a final cadence on the 12th staff.

VIOLINO

7

Violino musical score, measures 1-12. The score is in treble clef with a key signature of one sharp (F#). It features various musical notations including dynamics (Cres., *f*, Dol., Dol. afs.), articulation (accents), and fingerings (6, 3). The music is written on ten staves.

Return O God of Hosts

Largo

Samson 1

Violino musical score, measures 13-24. The score is in treble clef with a key signature of two flats (Bb, Eb). It features various musical notations including dynamics (*f*, Dol.), articulation (accents), and fingerings (6, 3). The music is written on ten staves.

Presto

1

Dol.

1

Dol.

f

f

Dol.

1

f

5

f

3

Dol.

2

f

Dol.

for. ass.

2

1

f

Dol.

f

Dol.

poco f.

Adagio

Dol. Allegro

Dol.

f

VIOLINO

When warlike Ensigns

Occasional Oratorio

DIVERTIMENTO
III

Allegro

Violino

When warlike Ensigns

Occasional Oratorio

Allegro

dol.

1

2

dol.

dol.

2

The image shows a single page of a musical score for Violino. The page is numbered 10 in the top left corner. The title 'DIVERTIMENTO III' is written in large, bold, serif capital letters. Above it, 'VIOLINO' is written in a smaller, bold, serif capital font. To the right of 'VIOLINO', the text 'When warlike Ensigns' and 'Occasional Oratorio' are written in a smaller, regular serif font. Below 'VIOLINO', the tempo 'Allegro' is written in a bold, italicized serif font. The music is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'dol.' (dolando) and 'f' (forte). There are also first and second endings marked with '1' and '2'. The paper is aged and slightly discolored.

VIOLINO

11

A musical score for Violino, page 11. The score is written on ten staves of music. The key signature is one sharp (F#). The tempo is marked 'Adagio' near the end of the page. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include 'Dol.' (Dolce), 'p' (piano), 'f' (forte), and 'f' (forte). The tempo marking 'Adagio' is located near the end of the page. The score is written in a single system across ten staves.

Dol.

p

f

f

Dol.

f

1

f

Dol.

Dol.

f

Dol.

Adagio

f

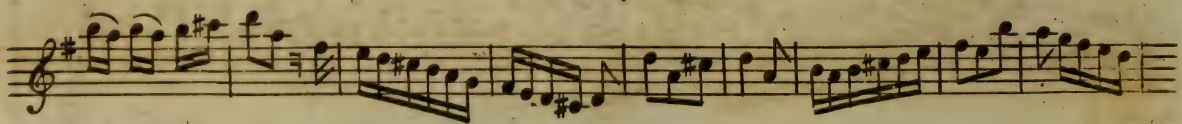
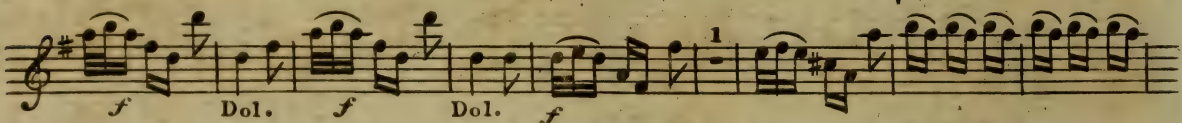
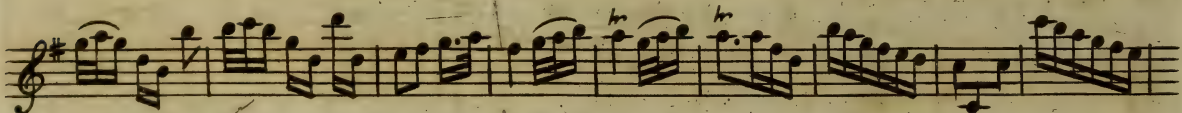
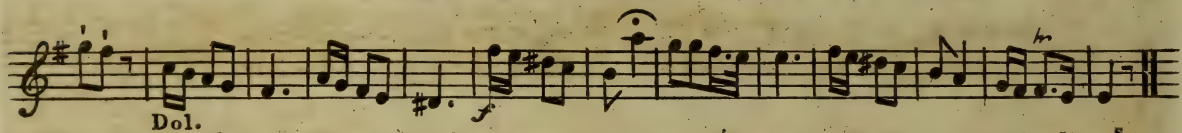
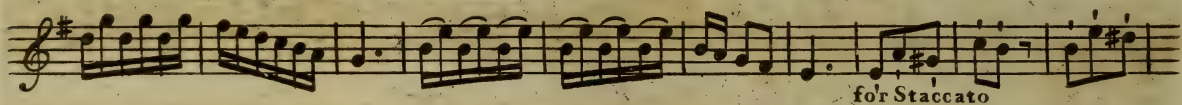
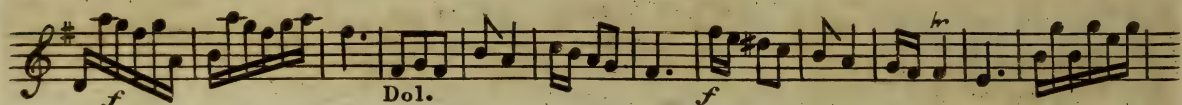
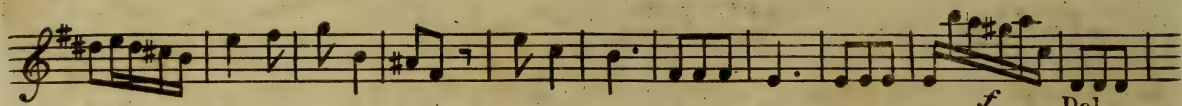
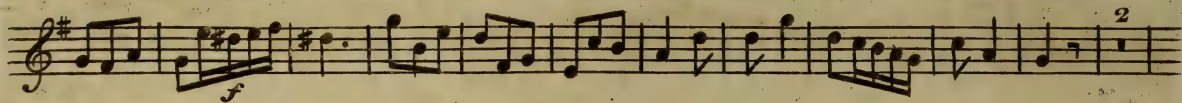
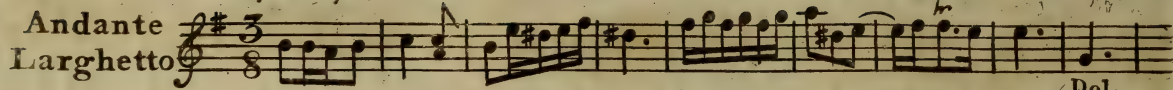
f

Dol.

VIOLINO

May balmy Peace

Occasional Oratorio

Andante
Larghetto

VIOLINO

13

This page contains a musical score for a violin, consisting of 12 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several first endings marked with a '1' and a repeat sign. The word 'Dol.' (Dolce) is written below the staff at measures 10, 14, 18, and 22. The score concludes with a double bar line and a fermata at the end of the 12th staff.

VIOLINO

Flatt'ring Tongue.

Esther

DIVERTIMENTO
IV

Allegro

Violino part of Divertimento IV, measures 1-24. The music is in G major, 3/4 time, and features a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. Dynamics include *f*, *dol.*, and *f*. A first ending bracket is present at the end of measure 24.

With thee th'unshelter'd Moor I'd tread

Solomon

Larghetto

Sotto voce

2

poco f.

dol.

VIOLINO

15

sfor. Dol. poco for. Dol.

Choirs of Angels Deborah

 Allegro

 f

Dol.

Dol. f Dol. f

Dol.

f Dol.

f Dol. f

Dol. f Dol. f

Dol. f Dol. f

f Dol. f

Dol. f

Dol. f

VIOLINO

So shall the Lute

Judas Macc^s,

DIVERTIMENTO

V

Allegro

[illegible]

VIOLINO

17



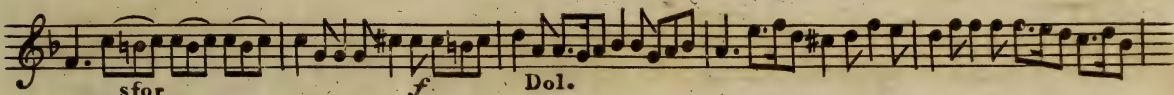
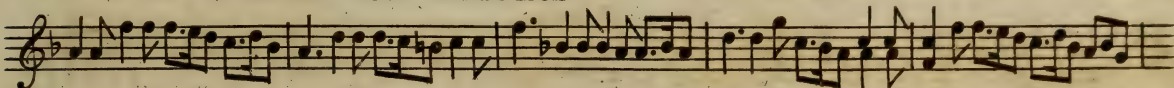
Largo

Siciliano



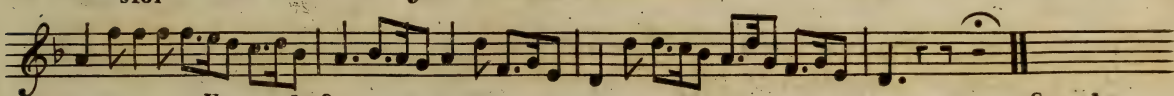
Let me wander not un seen

L^o Allegro Il. Penfi.



sfor

Dol.

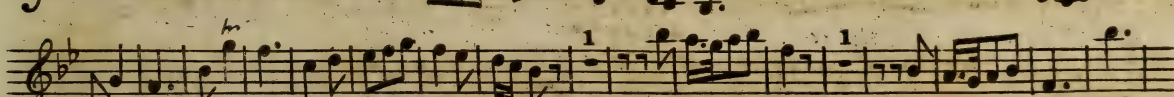


Hymen hafte

Allegro



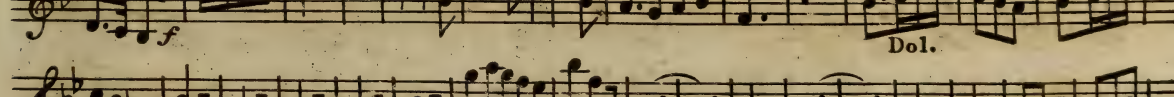
Semele



Dol.



Dol.



Dol.

Dol.

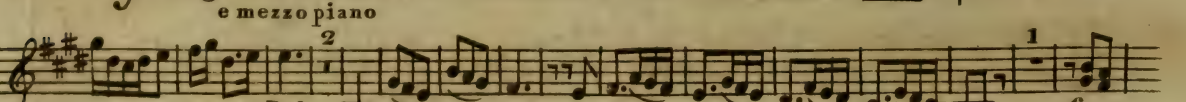
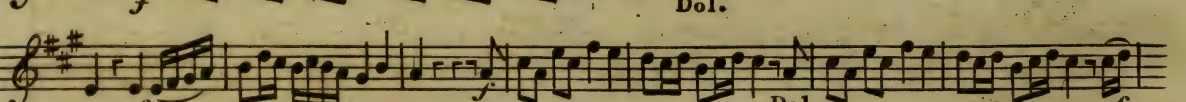
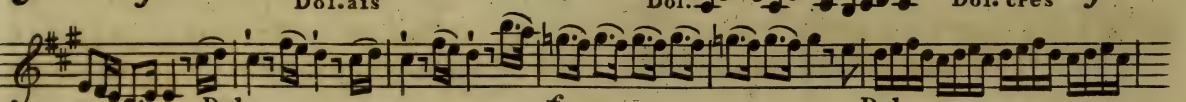
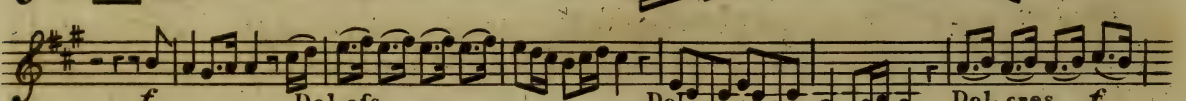
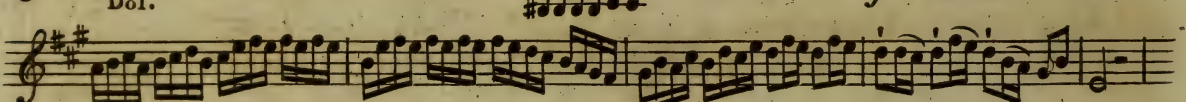
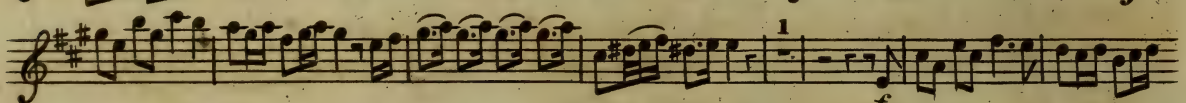
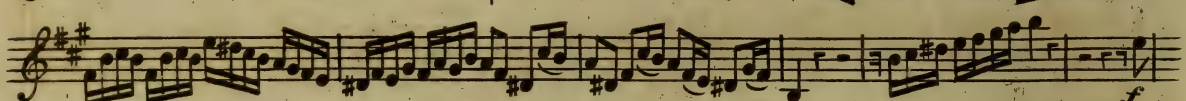
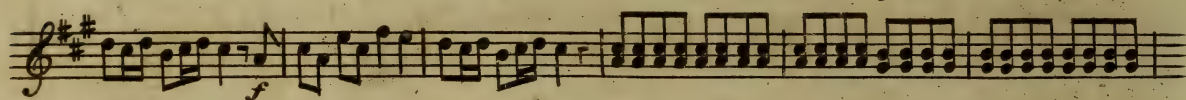
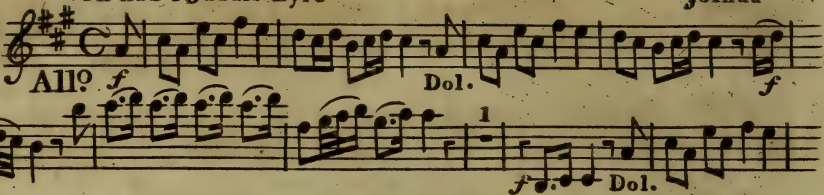
Adagio



VIOLINO

Oh had I Jubals Lyre

Joshua

DIVERTIMENTO
VI

Thou shalt bring them in

Israel in Egypt

Largo

e mezzo piano

19

The image shows a page of musical notation for a piano piece. The notation is written on multiple staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The music includes various dynamics such as *f* (forte), *dol.* (dolce), and *sfz* (sforzando), and tempo markings like *Allegro* and *Adagio*. The piece is titled "Bless'd the Day" and "Solomon". The notation is complex, featuring many sixteenth and thirty-second notes, and rests. The page is numbered 3 in the top right corner.

CATALOGUE OF INSTRUMENTAL MUSIC. (Page 1)

*Printed & sold by J. BLAYD, at his Music Warehouse, N^o. 45. HOLBORN. may be had of all Music & Book-sellers in Great Britain & by the Principal Music Dealers on the Continent. For the purchase of Vocal Music see Catalogue Page 283. The Subjects of all the Works contained in these Catalogues may be had in 3 Parts. * Price Sixpence each.*

CONCERTOS.		TRIOS.		SOLOS GER. FLUTES.		OPERAS & GER. FL.	
Concertos Violin Op. 5	A	Handels Posthumus T. T. T.	2 6	Geminiani T. or F.	2 6	Robin Hood	2 6
Concertos Violin Op. 5	B	Viello T. T. T.	2 6	Handel F.	10 6	Begins Opera	1 6
Concertos Violin Op. 5	C	Viello T. T. T.	2 6	Griff	5 7 6	Agreeable Surprise	4
Concertos Violin Op. 5	D	Haydn T. T. T.	2 6	Schubert	2 6	Castle of Antiochia	2 6
Concertos Violin Op. 5	E	Haydn T. T. T.	2 6	Hoffmeister	2 6	Blonde's Voice & Melodious	2 6
Concertos Violin Op. 5	F	Schubert T. T. T.	2 6	Dietel Violins T. or F.	5	Entertainment with new B.L.	2 6
Concertos Violin Op. 5	G	Schubert T. T. T.	2 6	A. B. C. easy T. or F.	5	Viello	2 6
Concertos Violin Op. 5	H	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	I	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	J	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	K	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	L	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	M	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	N	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	O	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	P	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	Q	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	R	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	S	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	T	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	U	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	V	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	W	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	X	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	Y	Haydn T. T. T.	2 6				
Concertos Violin Op. 5	Z	Haydn T. T. T.	2 6				

Handel's
POSTHUMOUS TRIOS

for a

VIOLIN, TENOR & VIOLONCELLO,

3. Set

Price 7/6.

*A. B. These Sonatas were Arranged from Handel's Songs
by Order of Sir William Hamilton His Majesty's Envoy Ex-
traordinary & Plenipotentiary at the Court of Naples.*

BY

LORENZO MOSER.

a celebrated Professor of Music at Naples;

(and are now Published by permission of his Excellency.

L O N D O N

Printed & Sold by J. Bland at his Music Warehouse N^o 45 Holborn.

Where may be had

2 other sets of Posthumous Trios and a great Variety of his other Works.

VIOLA

Why does the God of Israel Sleep

Samfon

DIVERTIMENTO

I

Allegro

f *dol* *Solo* *f* *f* *Solo* *f* *dol* *f* *Solo* *f* *Solo* *f* *Solo* *Solo* *Solo*

VIOLA

3

Come divine Inspirer

Joseph

Largo

4 Solo

dol

f

dol

f

Solo

f

Solo

dol

1

Solo

f

f

Therefrom Mortal care retiring

Semele

Allegro

4

2

3

1

Solo

f

1

Solo

1

dol

f

1

3

Solo

f

Solo

dol

2

dol

f

4

Adagio dol

Allegro f

4

DIVERTIMENTO
II

VIOLA
Myself I shall adore

Semele

Allegro Moderato

The musical score for the Viola part consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro Moderato'. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamic markings include 'dol' (dolce), 'f' (forte), and 'Solo'. There are also numerical markings like '3' and '9' indicating triplets or groups of notes. The score concludes with a double bar line.

Return O God of Hosts

Samson

Largo

The musical score for Samson consists of 2 staves. It begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo is marked 'Largo'. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamic markings include 'dol' (dolce) and 'Solo'. The score concludes with a double bar line.

VIOLA

5

f Let the deep Bowl *dol* *f* Belshazzar

Presto

VIOLA

Occasional Oratorio

When warlike ensigns

DIVERTIMENTO
III

Allegro

Musical score for Viola, Occasional Oratorio, Divertimento III. The score is in C major, 2/4 time, and consists of 18 staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "dol" (dolce), "Solo", "f" (forte), "Adagio", and "Allegro". The score is divided into sections by these markings, with some sections marked with "1" and "2" indicating first and second endings. The piece concludes with a double bar line.

7

May balmy Peace

2

2

VIOLA

DIVERTIMENTO
IV

Allo Solo

Efter

Flattering Tongue

Musical score for Viola, Divertimento IV. The score consists of ten staves of music. The key signature is one flat (B-flat). The tempo is marked "Allo Solo". The music features a series of melodic lines with various ornaments and dynamics. The ornaments include "fe" (fermata), "dol" (dolce), and "Efter". The dynamics include "f" (forte) and "dol" (dolce). The music is written in a single system with ten staves.

With thee th'unshelterd moor

Solomon

Larghetto

Musical score for Viola, Divertimento IV. The score consists of three staves of music. The key signature is one flat (B-flat). The tempo is marked "Larghetto". The music features a series of melodic lines with various ornaments and dynamics. The ornaments include "fe" (fermata), "dol" (dolce), and "Poco fe". The dynamics include "f" (forte) and "dol" (dolce). The music is written in a single system with three staves.

VIOLA

9

fe dol fe

Allegro Choir of Angels Deborah

dol fe

dol

dol

fe

fe dol

fe fe

dol fe

dol 2 fe

VIOLA

Judas Macce^s

Allegro

DIVERTIMENTO

V

So shall the Lute

So shall the Lute

Solo

dol fe dol fe dol fe

dol fe dol fe

3

1

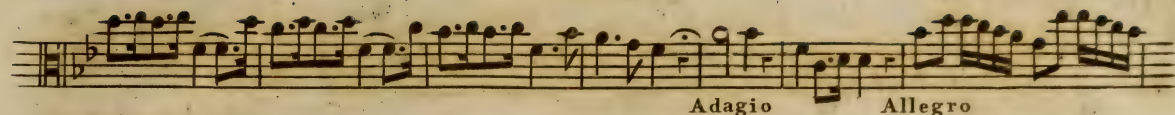
f

Solo

dol fe dol fe dol fe

VIOLA

11



Adagio

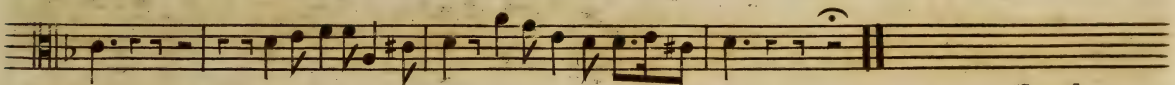
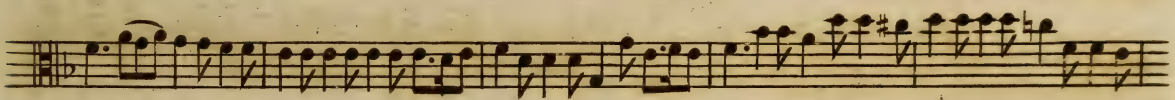
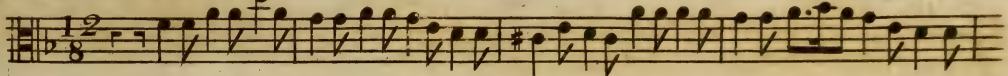
Allegro



Let me wander not unseen

Le Allegro &

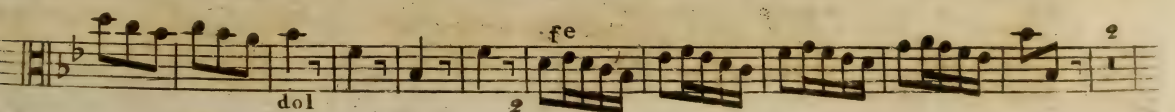
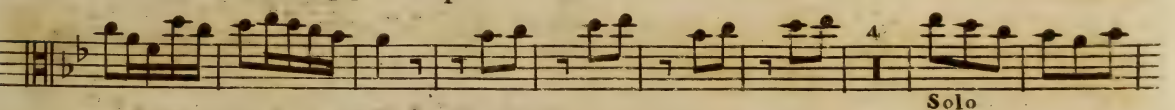
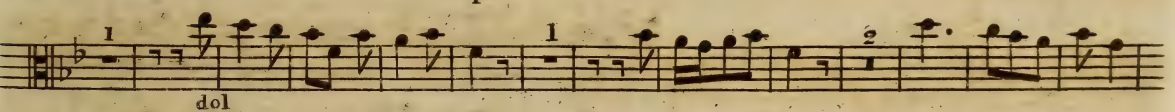
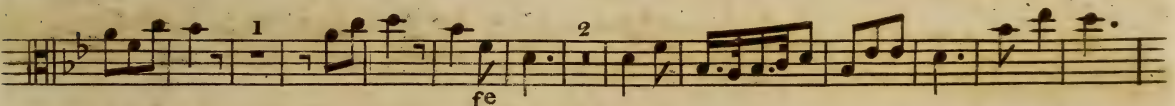
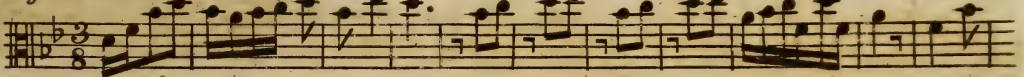
Largo
Siciliano



Hymen Haste

Semele

Allegro



VIOLA

Adagio

dol Affai

Allegro fe

Oh had I Jubal's Lyre

Joshua

DIVERTIMENTO
VI

Allegro

fe

dol

fe

dol

dol

Solo

Solo

dol

Solo

fe

dol

fe

fe

2

fe

dol

VIOLA

13

dol

fe

dol

fe

fe

Thou shalt bring them in

Israel in Egypt

Largo e Piano

1

1

dol

4

fe

fe

dol

fe

5

f

Solo

dol

dol

dol

fe

dol

4

fe

2

dol

4

fe

fe

dol

fe

5

f

Solo

dol

dol

dol

fe

dol

4

fe

2

VIOLA

Bless'd the Day

Solomon

Allegro

2
dol fe dol

4
fe dol

1
fe dol dol fe

dol

1
fe dol

4
dol fe

1
dol fe

dol fe

4
dol fe

2
dol fe

Adagio dol Allegro fe

2
dol fe

dol fe dol 2

Handel's POSTHUMOUS TRIOS

for a

VIOLIN, TENOR & VIOLONCELLO,

Set

Price 7/6.

*N.B. These Sonatas were Arranged from Handel's Songs
by Order of Sir William Hamilton, His Majesty's Envoy Ex-
traordinary & Plenipotentiary at the Court of Naples.*

BY

LORENZO MOSER.

a celebrated Professor of Music at Naples;

(and are now Published by permission of his Excellency.

L O N D O N

Printed & Sold by J. Bland at his Music Warehouse N^o 45 Holborn.

Where may be had

2 other sets of Posthumous Trios and a great Variety of his other Works.

VIOLONCELLO

DIVERTIMENTO

I

Why does the God of Israel sleep

Samfon

Allegro

Violoncello score for Divertimento I, featuring Samfon's vocal line and cello accompaniment. The score is written in G major, 2/4 time, and includes various musical markings such as *Allegro*, *fe*, *dol*, and *Assai*. The piece is titled "Why does the God of Israel sleep" and is numbered 2.

VIOLONCELLO

3

Come divine inspirer
dol Semp

Joseph

Largo

There from mortal care retiring

Allegro

Semele

VIOLONCELLO

Semele

DIVERTIMENTO
II

Myself I shall adore

Allegro Moderato

fe dol fe fe dol fe dol Cres fe dol fe dol fe dol fe dol fe

Return O God of Hosts

Samson

Largo

dol fe dol fe dol fe dol fe dol fe dol fe

VIOLONCELLO

Belfhazzer

5

Let the Deep bowl

Presto

1

fe

dol

fe

dol

fe

2

fe

1

fe

dol

fe Affai

dol

fe

dol

fe

dol

fe

dol

fe

Dol

fe

dol

2

dol

fe

fe

2

fe

dol

f

dol

dol

dol

dol

fe

Adagio

Allegro

dol

fe

2

fe

2

When warlike ensigns

Allegro

[illegible]

VIOLONCELLO

7

May balmy Peace

Occaffional Oratorio

Andante
Larghetto

D: #3
8

fe dol fe dol fe

Staccato

So rapid thy course is

Judas Maccabees

Allegro

D: #3
8

dol fe dol fe dol fe

2

VIOLONCELLO

Flattering Tongue

Eſther

DIVERTIMENTO IV

Allegro *f*

musical notation for the first section, *Allegro f*. The score consists of ten staves of music. Dynamics include *f*, *dol*, *sf*, and *sfz*. The music is in 2/4 time and ends with a double bar line.

With thee th'unſhelter'd Moor

Solomon

Larghetto

Sotto voce

poc *f**dol*:

musical notation for the second section, *Larghetto*. The score consists of five staves of music. Dynamics include *sf*, *f*, *dol*, *sfz*, and *f*. The music is in 3/4 time and ends with a double bar line.

VIOLONCELLO

9

Choirs of Angels

Deborah

Allegro

The musical score is written for a single cello. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The score contains 14 staves of music. Dynamics are indicated throughout: 'dolce' appears on staves 3, 4, 5, 6, 8, 10, 12, and 14; 'f' (forte) appears on staves 4, 6, 7, 9, 11, 13, and 14. The music is characterized by flowing eighth and sixteenth notes, with some passages featuring triplets. The piece ends with a double bar line on the final staff.

Judas Maccabeus

DIVERTIMENTO V

Allegro

SO MEIN THE LUTE

DIVERTIMENTO V

Allegro

Adagio

Allegro

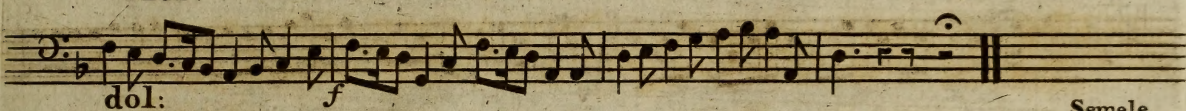
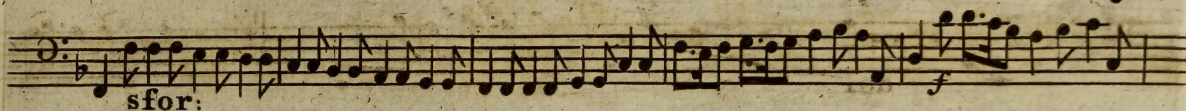
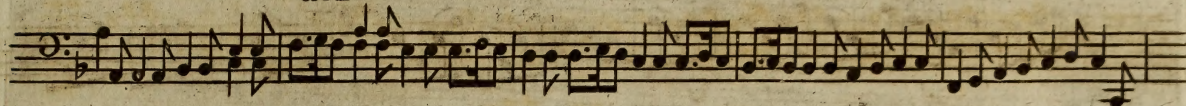
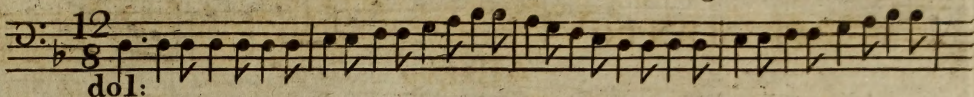
VOLONCELLO

11

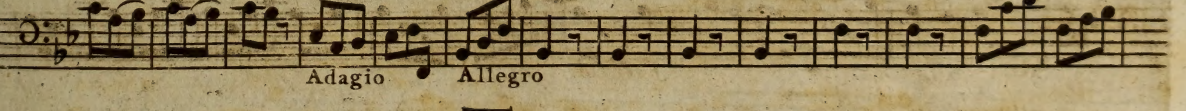
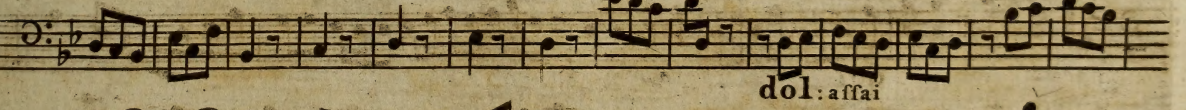
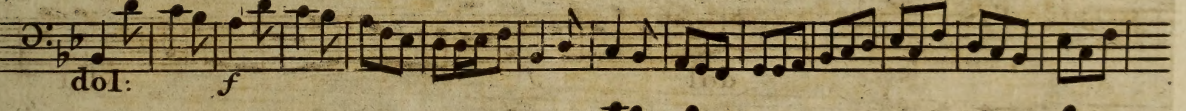
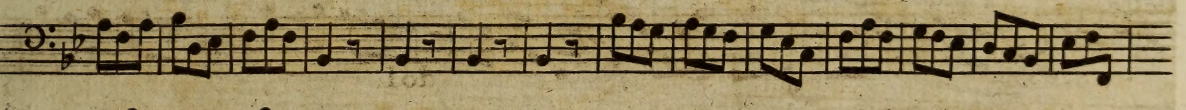
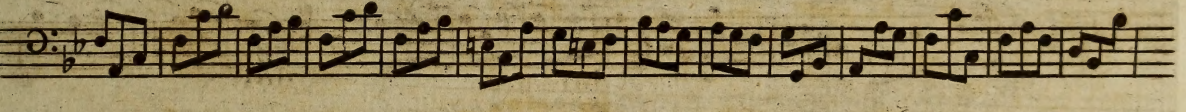
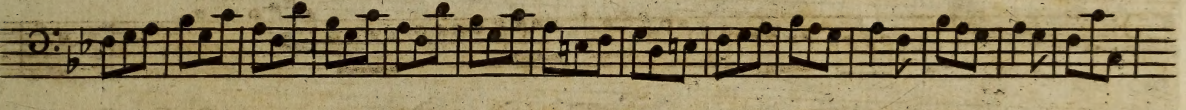
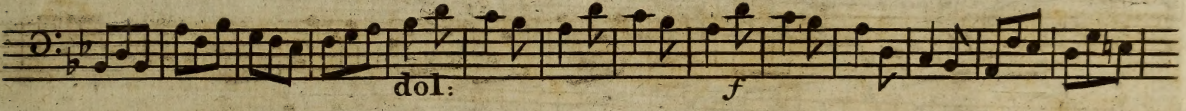
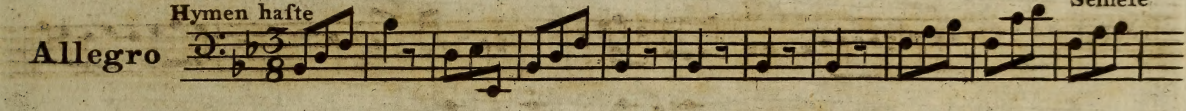
Let me wander not unfeen

Le Allegro il Penfierofo

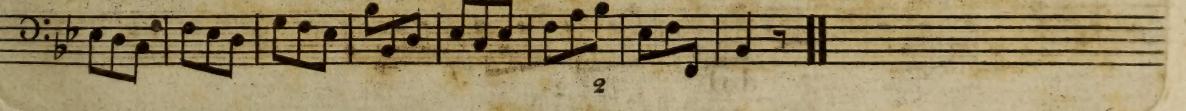
Largo
Siciliano



Allegro Hymen hafte Semele



Adagio Allegro



VIOLONCELLO

Oh had I Jubals Lyre

Joshua

DIVERTIMENTO VI

Allegro *f* dol:

The musical score is written for Violoncello and consists of 14 staves. The key signature is D major (two sharps) and the time signature is common time (C). The piece is marked 'Allegro' and begins with a forte (*f*) dynamic. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f*, *dol:*, *dolce*, *dol: affai*, *dol:*, *cres*, and *f* are used throughout to indicate changes in volume and mood. The score concludes with a final double bar line.

VIOLONCELLO

13

Thou shalt bring them in

Israel in Egypt

Largo

e mezzo Piano

Bless'd the day

Solomon

Allegro

Catalogue of *MUSICAL* Music. (Page 3.)

LONDON Printed & sold by J. BLEAND, at his *Music Warehouse*, No. 47, HOLBORN, may be had of all Music & Booksellers in Great Britain & by the Principal Music Dealers on the Continent. *For Concerts, Symphonies, Quartetts, Trios, Duets, Solos &c. see Cat. Page 1. & for Harpsichord Music Page 2, and the Subjects of all the Works contain'd in those Catalogues, may be had in 3 Parts *Price Sixpence each.

OPERAS.		DIVINE MUSIC.		GLEES.		PERIODICAL SONGS.	
<i>Castle Ambrosia</i> D. Aradell	10 6	<i>Myrius Cathedral</i> Suter		<i>13 for Single Glee</i> see Glee Cat 8 th		<i>1. Visti ch'io</i> Anfossi	1 6
<i>Padlock</i> D. Aradell	6	<i>Triumph in V. Nobility</i> Suter	21	<i>Webbs 5th Book</i>	7 6	<i>2. Or che il cielo</i> Anfossi	1 6
<i>Robin Hood</i> Schicht	10 6	<i>Parvells Grand Te Deum</i>	3	<i>Ditto 6th D^o</i>	7 6	<i>3. Suspiri del Cor</i> Anfossi	1 6
<i>Atth Songs</i> D. Aradell D ^o	2	<i>Hymn of Adam & Eve</i> Suter		<i>Ditto 7th D^o</i>	10 6	<i>4. Se mai più</i> Anfossi	1 6
<i>3 D^o Single</i> D. Aradell D ^o	21	<i>Albion Set by Galliard</i>	3	<i>Thurys 1st D^o</i>	10 6	<i>5. Se mai vedi</i> Anfossi	1 6
<i>Two Soldiers</i> Schicht	6	<i>Triumphs Divine Harmony</i>		<i>Amendments Glee Songs &c.</i>	8	<i>6. Si sapeva</i> Anfossi	1 6
<i>Atth Song in D^o</i>	9	<i>Contth Juan G^o Solos by V.</i>		<i>Blanks Colth Contth V. 1. 2. 3. 4.</i>	1 6	<i>7. Oh che crudel</i> Anfossi	1 6
<i>Three Harmonical D^o</i>	6	<i>Just G^o Most Swell a Ballad</i>		<i>Blanks Tunes</i> Vol. 1. 2. 3. 4. 5. 6.	1 6	<i>8. Ven mi volati</i> Anfossi	1 6
<i>Lord Mayors Day D^o D^o</i>	5	<i>or Violin Arcth Book 1st</i>	6	<i>D^o V. 1. 2. 3. 4. 5. 6.</i>	1 6	<i>9. La sposa bionda</i> Anfossi	1 6
<i>Thurys</i> Schicht	2	<i>John well pleased</i> Carpiene	1 6	<i>D^o V. 7. 8. 9. 10. 11. 12.</i>	1 6	<i>10. L'ar a nate</i> Anfossi	1 6
<i>Henry & Lucia</i> D ^o	1 6	<i>Two single new song</i> Wise	1	<i>D^o V. 13. 14. 15. 16. 17. 18.</i>	1 6	<i>11. Che mormo</i> Anfossi	1 6
<i>Election</i> D ^o	1 6	<i>Three set G^o Solos</i> White	1 6	<i>D^o V. 19. 20. 21. 22. 23. 24.</i>	1 6	<i>12. Scintille</i> Anfossi	1 6
		<i>We have heard &c. Carpiene</i>	1	<i>D^o V. 25. 26. 27. 28. 29. 30.</i>	1 6	<i>13. Te Sapor</i> Anfossi	1 6
		<i>Rejoice in the Lord &c. King</i>	1	<i>D^o V. 31. 32. 33. 34. 35. 36.</i>	1 6	<i>14. Se tu constate</i> Anfossi	1 6
		<i>Harlequinade</i> D ^o D ^o	1 6	<i>D^o V. 37. 38. 39. 40. 41. 42.</i>	1 6	<i>15. Angeli</i> Anfossi	1 6
		<i>Sacred Kyrie Election</i>		<i>D^o V. 43. 44. 45. 46. 47. 48.</i>	1 6	<i>16. Terza serva</i> Anfossi	1 6
		<i>Deology Communion &c.</i>	1	<i>The above 12 bound Vol. 1st</i>	18	<i>17. Sperando</i> Anfossi	1 6
		<i>Violin Hymns &c.</i>		<i>D^o V. 49. 50. 51. 52. 53. 54.</i>	1 6	<i>18. Pollegione</i> Anfossi	1 6
		<i>55 Double & Single Chords</i>	1	<i>D^o V. 55. 56. 57. 58. 59. 60.</i>	1 6	<i>19. Di sei che amate</i> Anfossi	1 6
		<i>or the above Anthems &c. by the</i>		<i>D^o V. 61. 62. 63. 64. 65. 66.</i>	1 6	<i>20. Del mio serva</i> Anfossi	1 6
		<i>Prothth of Divine Harmony</i>	6	<i>D^o V. 67. 68. 69. 70. 71. 72.</i>	1 6	<i>21. Che amate</i> Anfossi	1 6
		<i>What is this about me quite</i>		<i>The above 12 bound Vol. 4th</i>	18	<i>22. Visti ch'io</i> Anfossi	1 6
		<i>The Carpiene tells for Harsh</i>	6			<i>23. Visti ch'io</i> Anfossi	1 6
		<i>What Spark for Harsh</i> King	6			<i>24. Visti ch'io</i> Anfossi	1 6
SONGS.		CHRISTMAS HYMNS.		ITALIAN MUSIC.		<i>25. Visti ch'io</i> Anfossi	1 6
<i>Smiths Ancient Ballads</i>	2	<i>See the Capital</i> Barker	6	<i>1. Italian English Songs or</i>		<i>26. Visti ch'io</i> Anfossi	1 6
<i>Devoted to the King</i>	4	<i>Amate School & Harsh</i> White	6	<i>Arts by T. M. J. P. P. Book 1</i>	6	<i>27. Visti ch'io</i> Anfossi	1 6
<i>Trials</i> B.	4	<i>Amate my Soul & tune D^o 2</i>	6	<i>1. Ditto D^o 2nd</i>	6	<i>28. Visti ch'io</i> Anfossi	1 6
<i>Lullers</i> 8.	1 6	<i>What Salut</i> D ^o 3	6	<i>18. Ditto & French Arts</i>	2	<i>29. Visti ch'io</i> Anfossi	1 6
<i>Trippers</i> 12.	5	<i>Is this the glorious D^o 4</i>	6	<i>Rejoice in the Lord &c. by the</i>	1	<i>30. Visti ch'io</i> Anfossi	1 6
<i>Parvells Boundless</i>	4	<i>Christians Consolation</i>	6	<i>What two gentils</i>	2	<i>31. Visti ch'io</i> Anfossi	1 6
<i>Harsh 12 Ballads</i> P th Set	3 6	<i>Never let the Good despair</i>	6	<i>Ab mio cor</i> Anfossi	1	<i>32. Visti ch'io</i> Anfossi	1 6
<i>Ketzwards 6 Songs</i>	3			<i>Va Tanto e mormo D^o 1</i>	1	<i>33. Visti ch'io</i> Anfossi	1 6
<i>Gearys 6 Canzonets</i>	3			<i>Lo tabernario Duet D^o 1</i>	1	<i>34. Visti ch'io</i> Anfossi	1 6
<i>D^o Stevensons</i>				<i>Alma delirio Pough</i>	D ^o 3	<i>35. Visti ch'io</i> Anfossi	1 6
<i>Morn Noon Even & Night</i>	2 6			<i>Affirma del pover</i>	D ^o 1	<i>36. Visti ch'io</i> Anfossi	1 6
				<i>Revoli il serva al cielo D^o 1</i>	1	<i>37. Visti ch'io</i> Anfossi	1 6
				<i>Dove Si amate bene &c. D^o</i>	6	<i>38. Visti ch'io</i> Anfossi	1 6
				<i>Terzi Proti</i>		<i>39. Visti ch'io</i> Anfossi	1 6
				<i>Proti 6 Roman Harp Arc</i>	5	<i>40. Visti ch'io</i> Anfossi	1 6
				<i>Quilici G^o Solos</i>	5	<i>41. Visti ch'io</i> Anfossi	1 6
				<i>D^o 8 Canzonets la Pth Set</i>	5	<i>42. Visti ch'io</i> Anfossi	1 6
				<i>Del Mth Set</i>	5	<i>43. Visti ch'io</i> Anfossi	1 6
				<i>Amamus 6 Ari Harp Arc</i>	5	<i>44. Visti ch'io</i> Anfossi	1 6
				<i>Revolts 1 D^o D^o 1st 3rd</i>	7 6	<i>45. Visti ch'io</i> Anfossi	1 6
				<i>Righini's 12 Ais</i>	5	<i>46. Visti ch'io</i> Anfossi	1 6
				<i>Ruzzini's 6 Canzonets</i>	7 6	<i>47. Visti ch'io</i> Anfossi	1 6
						<i>48. Visti ch'io</i> Anfossi	1 6
						<i>49. Visti ch'io</i> Anfossi	1 6
						<i>50. Visti ch'io</i> Anfossi	1 6
						<i>51. Visti ch'io</i> Anfossi	1 6
						<i>52. Visti ch'io</i> Anfossi	1 6
						<i>53. Visti ch'io</i> Anfossi	1 6
						<i>54. Visti ch'io</i> Anfossi	1 6
						<i>55. Visti ch'io</i> Anfossi	1 6
						<i>56. Visti ch'io</i> Anfossi	1 6
						<i>57. Visti ch'io</i> Anfossi	1 6
						<i>58. Visti ch'io</i> Anfossi	1 6
						<i>59. Visti ch'io</i> Anfossi	1 6
						<i>60. Visti ch'io</i> Anfossi	1 6
						<i>61. Visti ch'io</i> Anfossi	1 6
						<i>62. Visti ch'io</i> Anfossi	1 6
						<i>63. Visti ch'io</i> Anfossi	1 6
						<i>64. Visti ch'io</i> Anfossi	1 6
						<i>65. Visti ch'io</i> Anfossi	1 6
						<i>66. Visti ch'io</i> Anfossi	1 6
						<i>67. Visti ch'io</i> Anfossi	1 6
						<i>68. Visti ch'io</i> Anfossi	1 6
						<i>69. Visti ch'io</i> Anfossi	1 6
						<i>70. Visti ch'io</i> Anfossi	1 6
						<i>71. Visti ch'io</i> Anfossi	1 6
						<i>72. Visti ch'io</i> Anfossi	1 6
						<i>73. Visti ch'io</i> Anfossi	1 6
						<i>74. Visti ch'io</i> Anfossi	1 6
						<i>75. Visti ch'io</i> Anfossi	1 6
						<i>76. Visti ch'io</i> Anfossi	1 6
						<i>77. Visti ch'io</i> Anfossi	1 6
						<i>78. Visti ch'io</i> Anfossi	1 6
						<i>79. Visti ch'io</i> Anfossi	1 6
						<i>80. Visti ch'io</i> Anfossi	1 6
						<i>81. Visti ch'io</i> Anfossi	1 6
						<i>82. Visti ch'io</i> Anfossi	1 6
						<i>83. Visti ch'io</i> Anfossi	1 6
						<i>84. Visti ch'io</i> Anfossi	1 6
						<i>85. Visti ch'io</i> Anfossi	1 6
						<i>86. Visti ch'io</i> Anfossi	1 6
						<i>87. Visti ch'io</i> Anfossi	1 6
						<i>88. Visti ch'io</i> Anfossi	1 6
						<i>89. Visti ch'io</i> Anfossi	1 6
						<i>90. Visti ch'io</i> Anfossi	1 6
						<i>91. Visti ch'io</i> Anfossi	1 6
						<i>92. Visti ch'io</i> Anfossi	1 6
						<i>93. Visti ch'io</i> Anfossi	1 6
						<i>94. Visti ch'io</i> Anfossi	1 6
						<i>95. Visti ch'io</i> Anfossi	1 6
						<i>96. Visti ch'io</i> Anfossi	1 6
						<i>97. Visti ch'io</i> Anfossi	1 6
						<i>98. Visti ch'io</i> Anfossi	1 6
						<i>99. Visti ch'io</i> Anfossi	1 6
						<i>100. Visti ch'io</i> Anfossi	1 6